

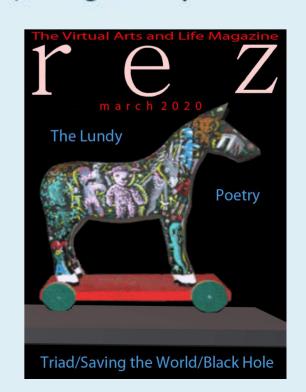
Triad/Saving the World/Black Hole

CONTENTS

read rez Magazine online at http://rezmagazine.com

- Word of Dream A beautiful poem by a beautiful lady, enola.
- change in a blink Luna Branwen's homage to that lady.
- l'artiste grace a l'art Grail adds her graceful words for enola.
- The Lundy Jami Mills reviews one of the greatest galleries ever.
- Shadow Cabinet Zymony Guyot staggers as he always does.
- Night of the Iguana Merope Madrigal creates such a mood.
- Triad Our newest member of the rez writing staff, Larkbird Parx, shines her beautiful light on three inworld live intrumentalists.
- Saving the World Cat Boccaccio takes our breath away again.
- The Black Hole GameC.at brings his A game this month, with a warning about the virus - even Als are susceptible to it.
- Passion Flowers rakshowes visits our page once again, this
 time making us fan ourselves with the passions that flowers bring.
- Seeker Dearstluv Writer continues to enflame our imaginations, as we vicariously are enthralled and inspired by her gentle quest.

About the Cover: No work at the Lundy Gallery exemplifies the exuberance and joy of creativity better than Patrick Moya's sculpture. Gallery owner Lee 1 Olsen has amassed a grand collection of Moya's work and currently an entire Moya show fills the gallery with that spirit. Do yourself a favor and enjoy this jaw-dropping experience.



"And if you gaze into the abyss, the abyss also gazes into you."

Friedrich Nietzsche







THE HOUSE OF Salkura EXPERIENCE THE BEST IS SIP CHAMPAGNE, AND EWITH SL'S PREMIER COU

ROMANCE, ELEGANCE, ANI

CONTACT LYNN MIMISTRO



OBELL INWORLD

VISIT VIRTUAL CHELSEA HOTEL

WE HAVE ART
40 GALLERIES ON THE SIM
& IN THE HOTEL

WE HAVE POETRY
SUNDAY OPEN MIC AND GUEST
BLUE ANGEL POETRY DIVE

WE HAVE LIVE MUSIC
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ROOMS AND GALLERIES FOR KENT

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Venus and Mars in Love

Word of Dream enola em Vaher



sometimes i dream of you sometimes other times you are absent you dont haunt me not as much it isnt that I miss you because I dont not so much and it isnt that i cared about you i did, but lets say i didnt because it hurts less sometimes i dream of you and me, us together but you arent real you never were not really real other times i can imagine you by my side, smiling down at me holding my hand you made me strong sometimes you make me cry though sometimes just a little you make a horrible dream when you haunt me

- change in a blink - for enola

Change, in a blink, she was the lost child of Charles Lindberg, she was of creation and she was of destruction, she was Shiva, and she was alone, and a dear friend of mine.

She was—artistic wunderkind divine in her style she was meandering, wild, and a whirl, she was often of great beauty and grace.

She loved Animal Planet and Arthur Miller, she loved Nick Cave, and she was Radiohead head, and she was beside herself often in pain.

Rough as a freshly mined diamond, there were days when her fervor was great, and on other days she could be filled with fever, and in recent years her mind and speech could go missing, I wish I could have done so much more.

She was an artist who loved artists, and she was close to, and the champion of many, across time, she was determined, and she was sacred, she saw God and Goddess in all things, and now, may she be completely at peace.



l'artiste grâce à l'art: for Enol

Wearing words and music, nettles deep green and edged holding the dark loveliness of meadows' depths, her thoughts lavender and lace-fringed purple, aching with creation's rage and delight. Love gave her forests of mystery and pain random shafts of sunlight, shards she could turn like a lathe, fashion like lightning in woman-bottle, given with the generosity of art loving the artist, sometimes clumsily

prickling the who loves it, trembling lov hands that kir within. Let this memo hold her diffic an exquisite e frozen in ligh sharp to touch endlessly war in honor and Singular. Stellar. Sustaining. Stunning, and forever, o

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Text and Photograp

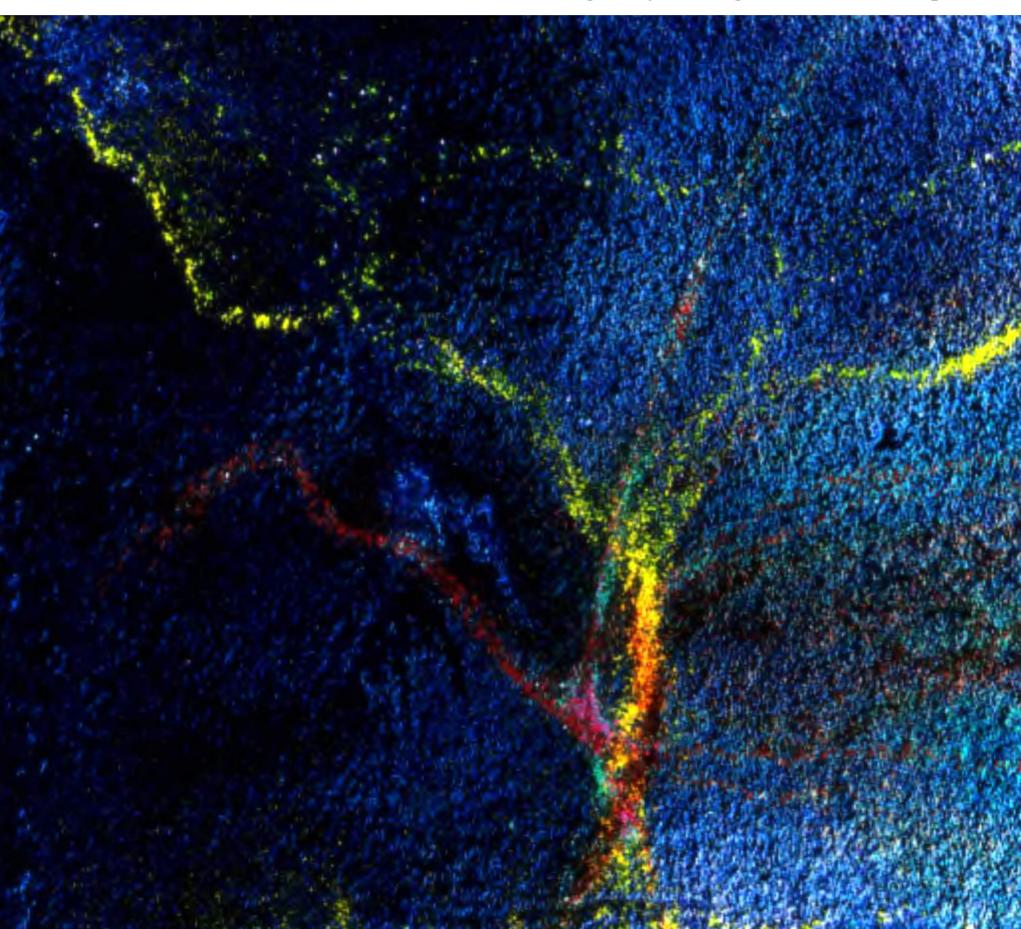


hy by Jami Mills

here are galleries and then there are galleries...

To some extent we've all been touched by the creativity of our talented virtual artists, be they poets, dancers, videographers, photographers or writers; however, we have the

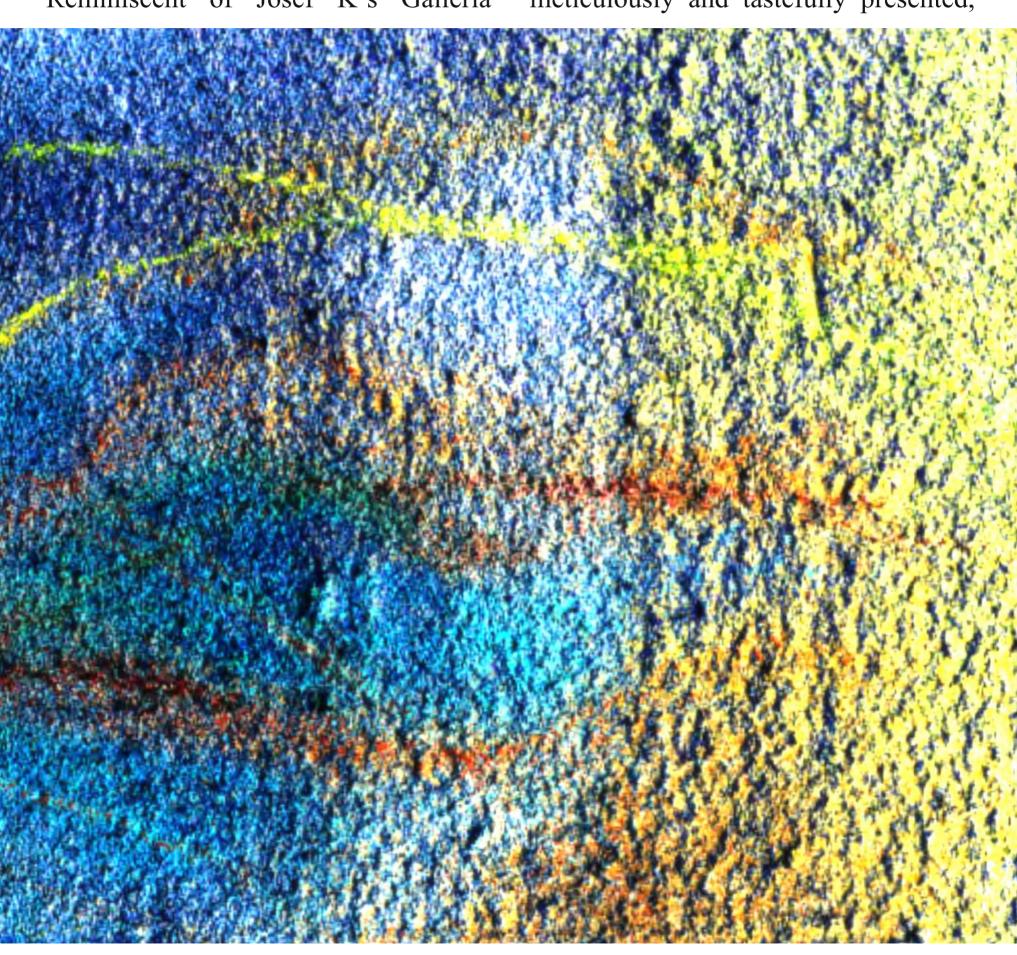
sculptors and painters among us to thank for some of the most breathtaking works of all. Special exhibits open regularly at an array of fine art galleries devoted to giving our beloved artists suitable space to display their often incredible work. There is one gallery, though, that stands apart

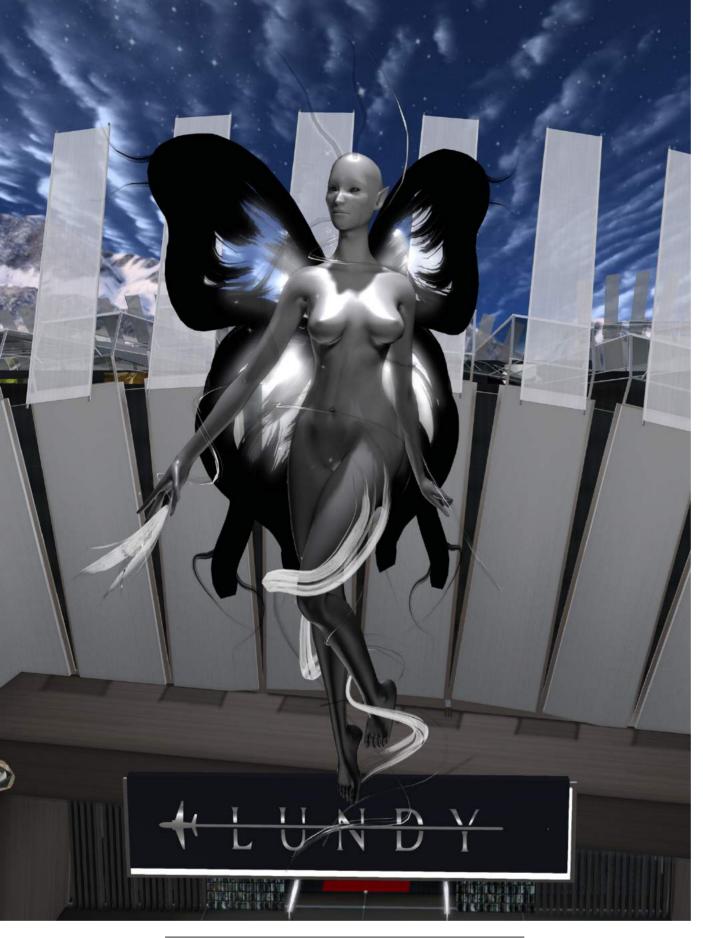


from the rest, not only in terms of the vastness of its "permanent" collection, but more importantly in the dizzying quality and impossible variety of its pieces, curated by owner and self-professed art junkie, Lee1 Olsen.

Reminiscent of Josef K's Galleria

dell'Arte (featured in the September 2013 issue of rez), Olsen's Lundy Gallery features many of the same iconic virtual artists, such as Tallulah Winterwolf, Bryn Oh, Cherry Manga, and in inaka. Josef K's mix of paintings and sculptures was so meticulously and tastefully presented,





Spirit Fairy - Cherry Manga

one would find themselves gasping for breath. Well, you'd better bring some oxygen with you when visiting the Lundy Gallery because you'll experience that same wonder of entering into a magical world, replete with whimsy, satire and, yes, darkness. (Sadly, the Galleria dell'Arte closed some years ago, but Josef K recently

mentioned that his 5,000+ prim collection is looking for space and yearning to breathe free, so we may see his beautiful gallery resurrected sometime soon.)

When you first arrive at Lundy landing the point, don't he confused by the oceanside wharf and wonder if you're in the right place. You're almost there - - the tall by orange sculpture Patrick Mayo overlooking the waterfront tells us so. Just wander over to the teleport base right beside you and click <*LUNDY>. Oh, but before you do, you might want to grab a copy of rez Magazine from the vendor behind you (shameless plug).

Olsen has literally rolled out the red carpet to welcome you, so follow it into the gallery proper. The modernistic structure spreads across the sim with what looks like the skeleton of some giant sea serpent, its vertebrae undulating across the top of



Waterfront Sculpture - Patrick Moya

the enormous building.

Two exceptional murals, The Dark Hegemon by Dark Darkstone, flank the main entrance, and Cherry Manga's soaring sculpture, Spirit Fairy, hovers over the front of the gallery, a talisman protecting the precious contents from unseen forces.

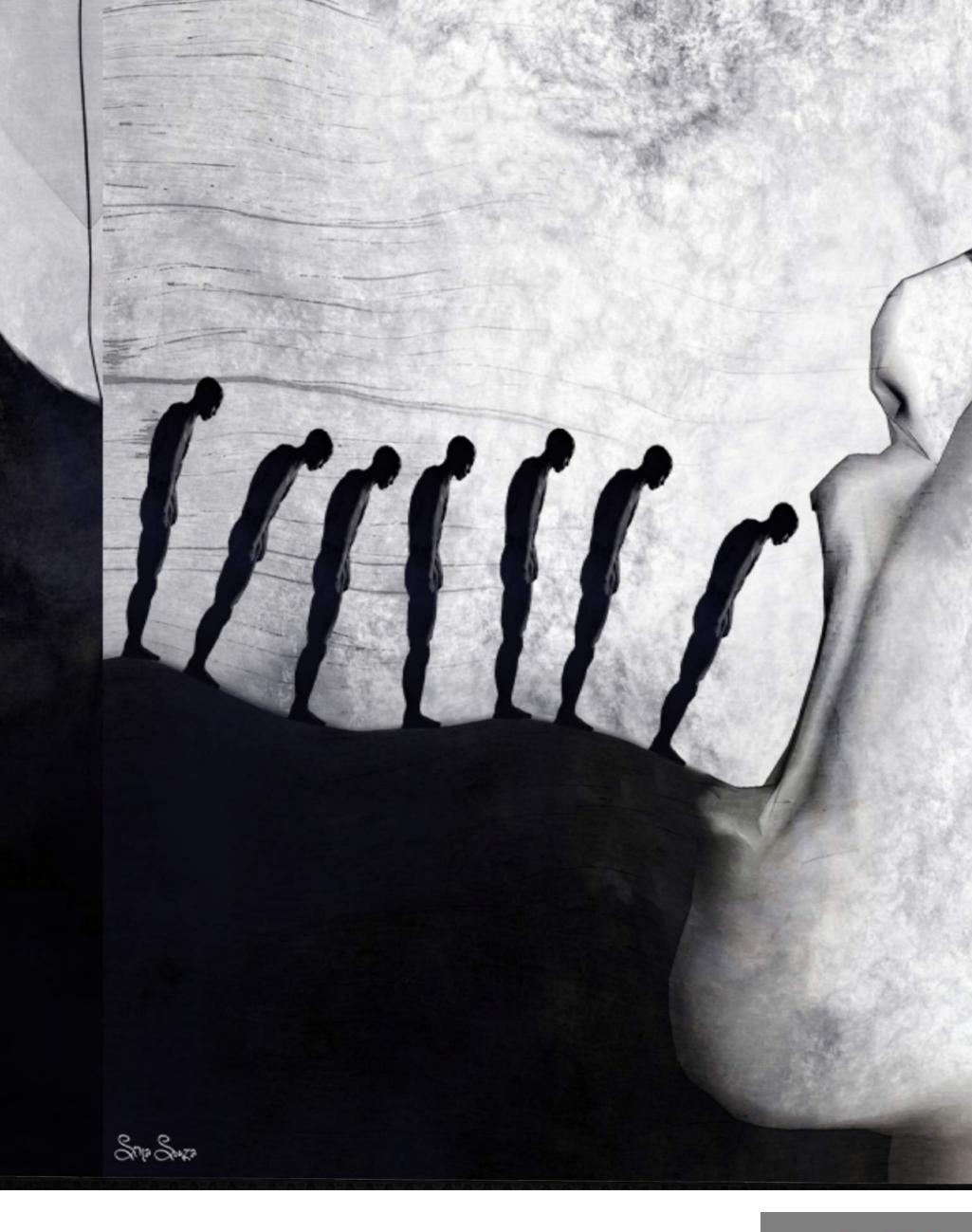
On this visit, Ilyra Chardin and Patrick Moya each have their own one-person shows at opposite ends of the gallery. The entrance doors are flanked by two Noki Yuitza scuptures. Take a deep breath before you enter. Okay, you're ready now.

Aneli Abeyante has two kinetic pieces just inside (I'd show them to you here but 2D images just wouldn't capture their hypnotic movement - - you'll just need to come see that for yourselves).

Keep moving past the lovely Norton Lykin pieces...you're not even inside the full gallery yet. You don't need to walk around vroum Short's sunken mirrored sculpture, *Aneli Mirror 01* – you can walk right over it. Now look up. What lies before you is awesome in the truest sense of the word. You've arrived at the heart of the Lundy Gallery.

I can't adequately describe the enormity of the gallery and Olsen's collection. It seemingly goes on and on in every direction as far as the eye can see. Your eyes are easily sidetracked, though, so give up trying to grasp the boundaries of this exhibition space. Look up to a second story of artwork and your eye is immediately drawn to three magnificent black and white works, two by Mistero Hifeng (Camino 2 and Sempre....Carnevale) and a third by Sina Sousa (Equilibrium).

Look to the right past Patrick Moya's colorful sculpture, *Taiwan*, and your heart begins to race. (At the farthest end, an entire wing of the gallery is currently devoted to Moya's







Daughter of Gears - Bryn Oh

exceptional work.) Look to the left and your heart begins to behave in much the same manner. There's the iconic Daughter of Gears by Bryn Oh, displayed alongside a Hifeng sculpture, Tango. At the farthest end in the same direction is a show by Ilyra Chardin, filled with fanciful and compelling works, my favorite of which is The Artist Dreams. You could spend an afternoon in Moya's or Chardin's rooms alone, so vast is Olsen's feet, collection. Your however, probably have ideas of their own.

It's obvious that a lot of thought has gone into the placement of the pieces to maximize their effect, but nothing feels crowded, and the sculptures wend their way between the paintings and other pieces fluidly. The presentation of Mistero Hifeng's work (Lundy has one of the largest displays I've ever seen of Hifeng's work - sculpture and

paintings - permanently displayed here) is done with great care. Some pieces are scattered throughout the gallery, but some are grouped sympathetically. His sculpture, *Chiuso nella gabbia de un'eta*, is given the space it needs and it's particularly wonderful the way it stretches out across the gallery.

Just a word about the sculpture at Lundy Gallery. You're surrounded by it everywhere, most often filling the

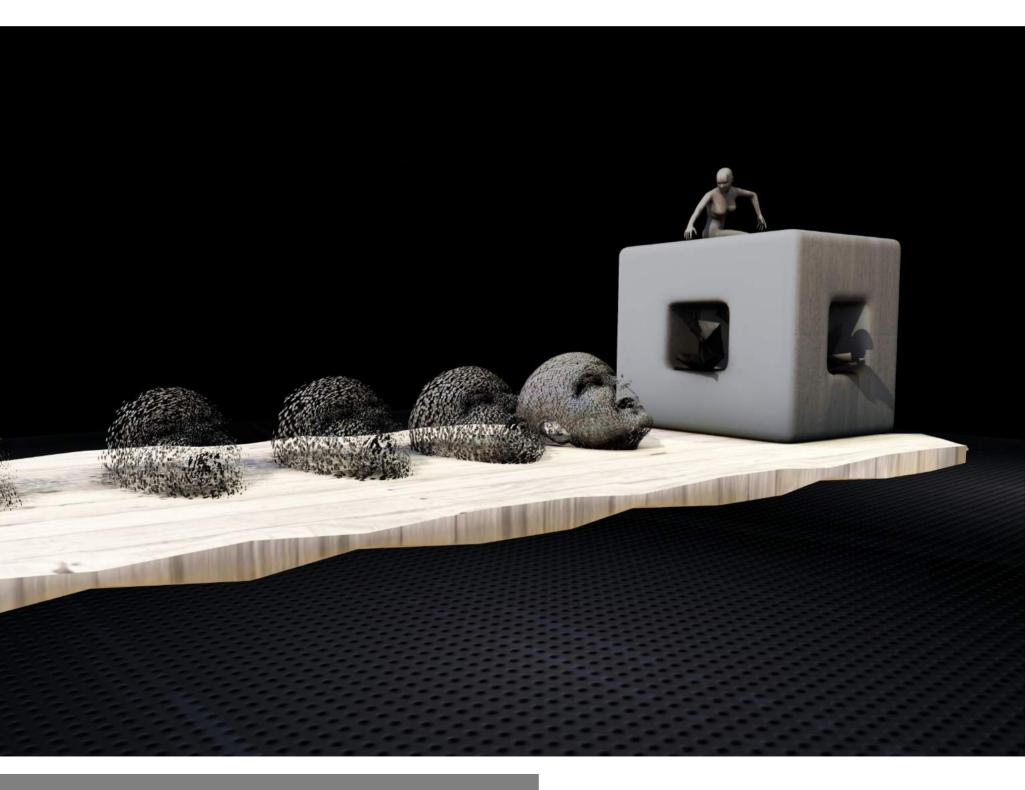


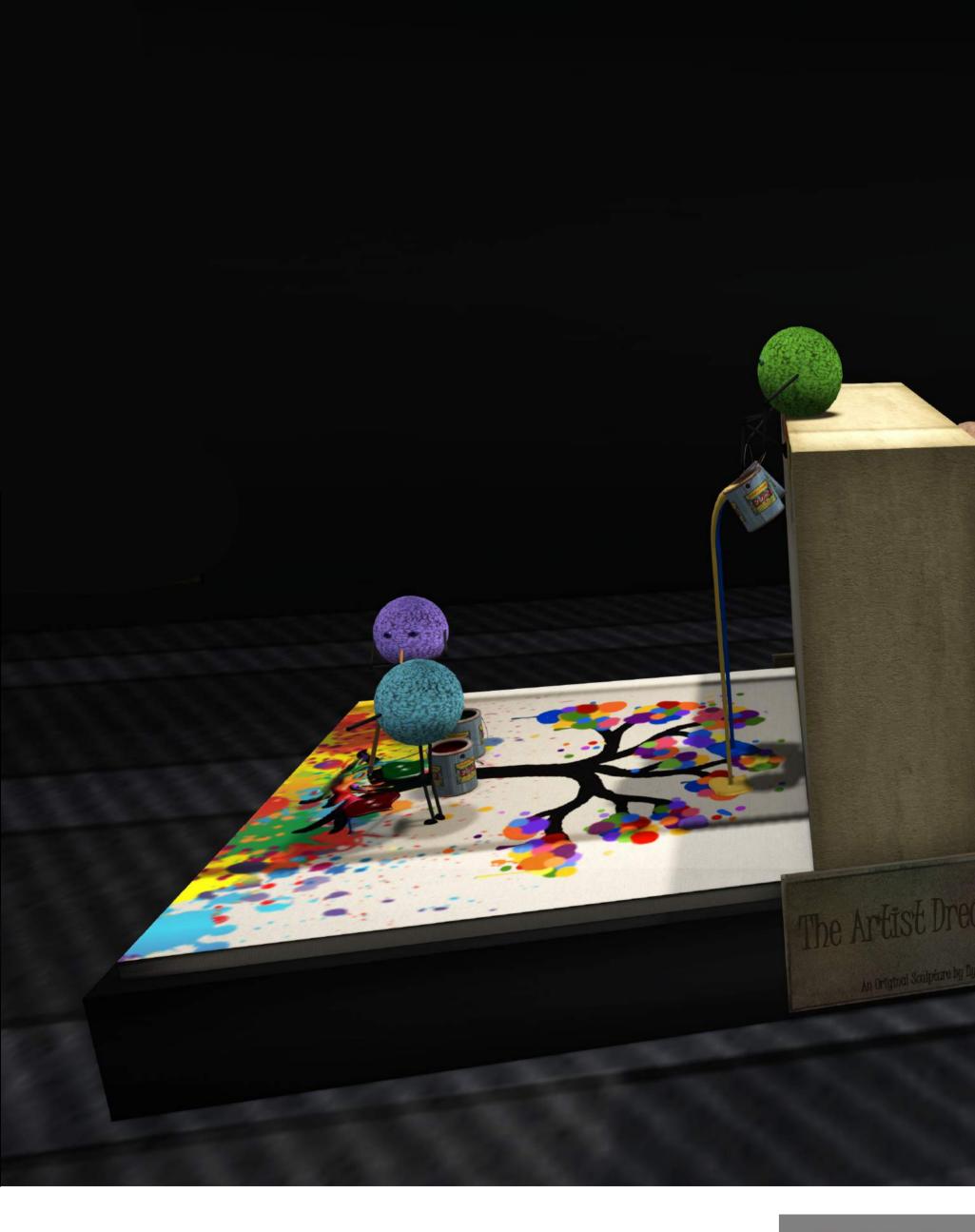
central areas of the gallery, where wall space is at a minimum. Olsen understands this and delicately places piece after piece. Circulation around the gallery is effortless, and the more time you spend here, the more familiar it becomes. Some of the sculpture needs more daytime lighting to bring out the exquisite detailing, so experiment with your own lighting to find what works best for you.

Sisi Biederman has two very

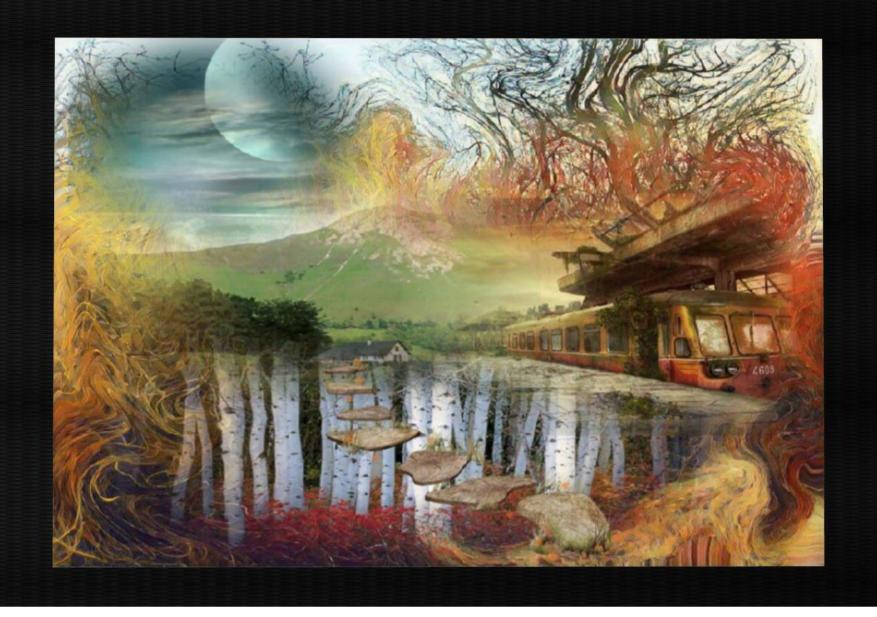
successful pieces here, *The Travel*, depicting a train car lost in a dissolving warp of ochres and umbers, and *Time flies*, with Dali-esque melting clocks and all. Sina Sousa's *Last Breath* and *Visual Ignorence* are each master works by another brilliant talent. If you look back behind you after entering the gallery, you'll also see her stunning *Burning Armor* bidding you adieu as you leave the gallery.

I was drawn immediately to Akim





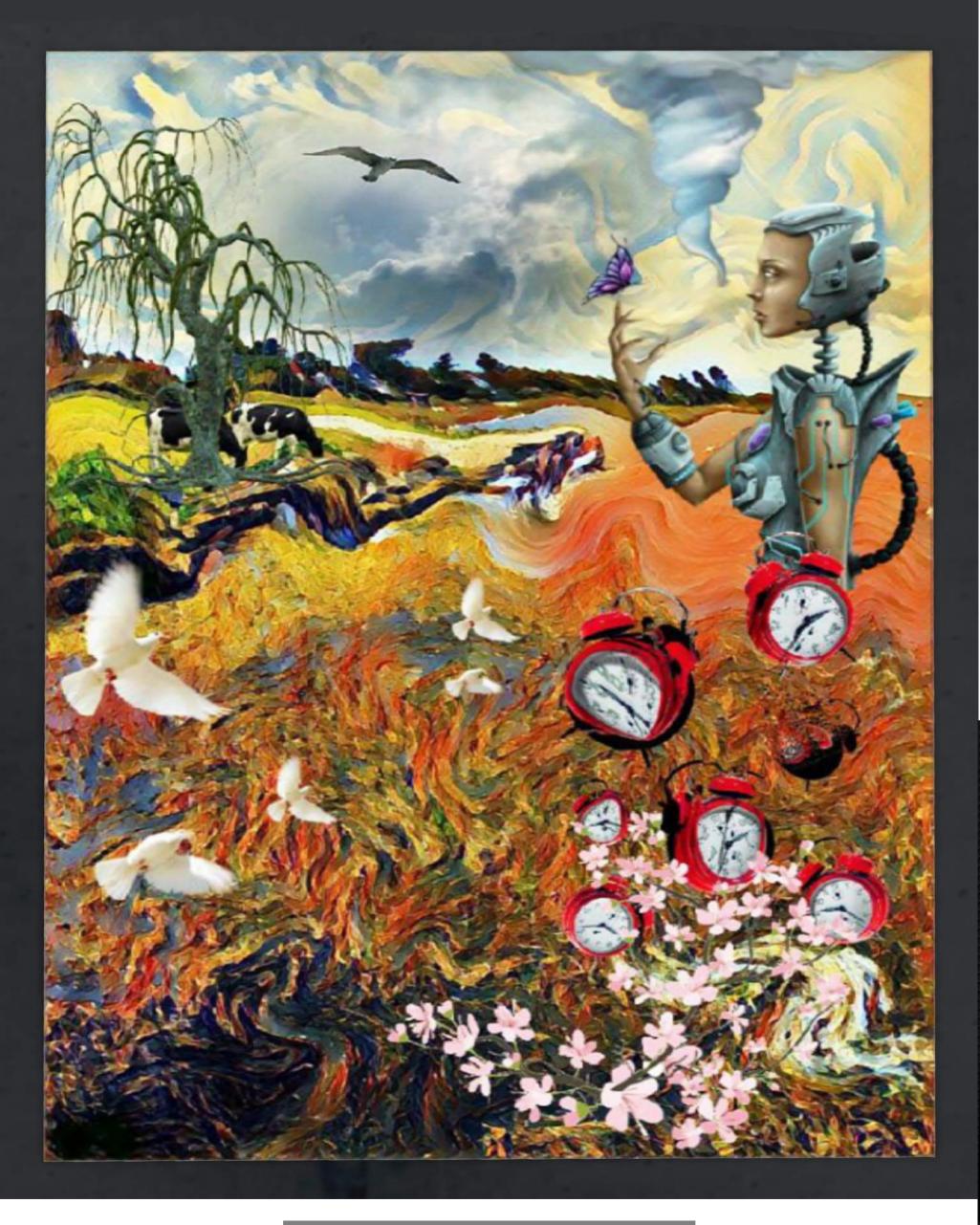


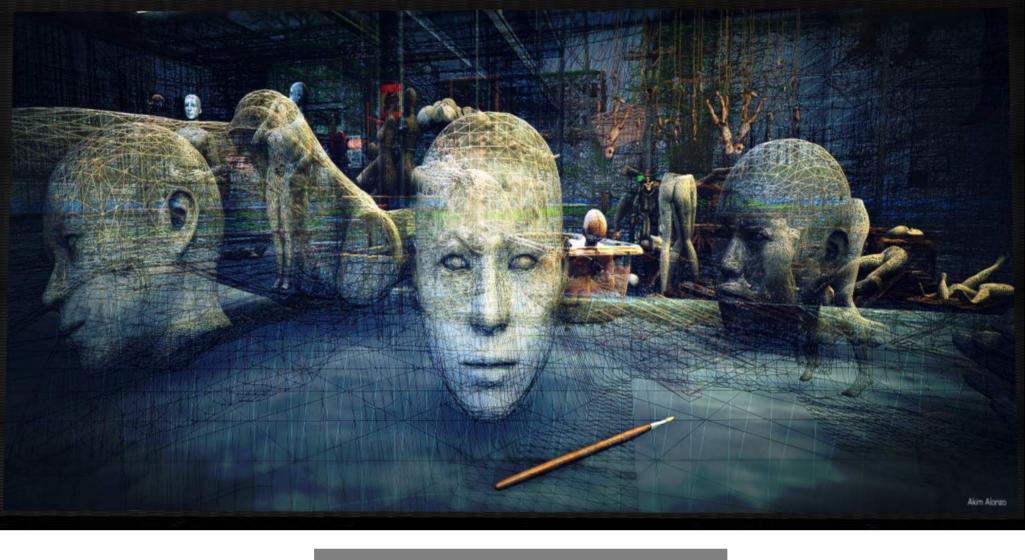


The Travel - Sisi Biederman



Visual Ignorence - Sina Sousa





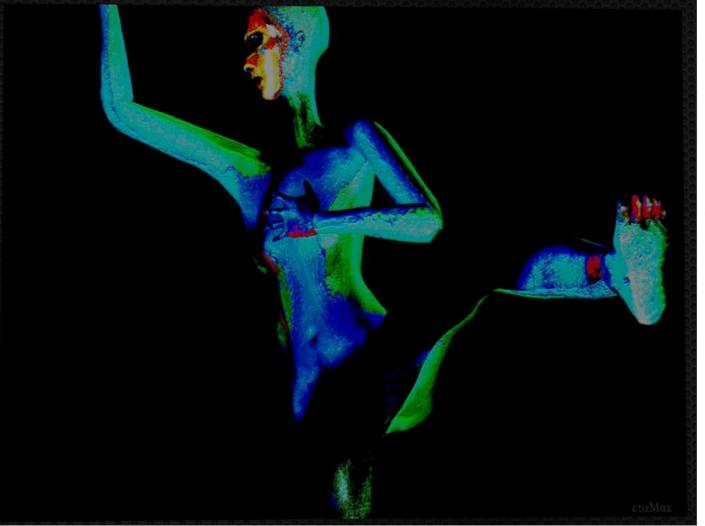
Spare Parts with a Brush - Akim Alonzo

Alonzo's disembodied head and legs in his exceptional piece, *Spare Parts with a Brush*. This piece alone begs for

more of your time, but your feet must keep moving. There are two gorgeous pieces by Bria Stone, *Moonlight* and

Visions, which are especially effective when viewed together. The mystical beauty of Cybele Moon's Dance me to the end of Time is enchanting, as is the phosphorescent piece by Eta Goldsmith, Shine.

I'd like to wander over to two pieces by CioTToLiNa Xue, the first a metallic wall hanging, *Silenzio*, and the other, a powerful



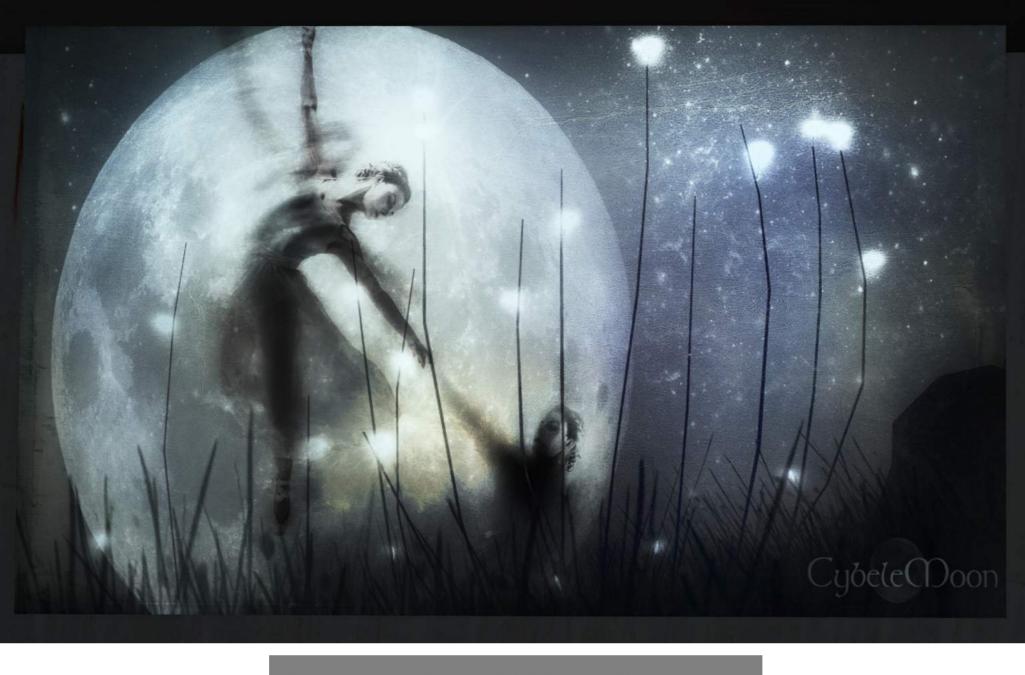
Shine - Eta Goldsmith



Moonlight - Bria Stone



Visions - Bria Stone



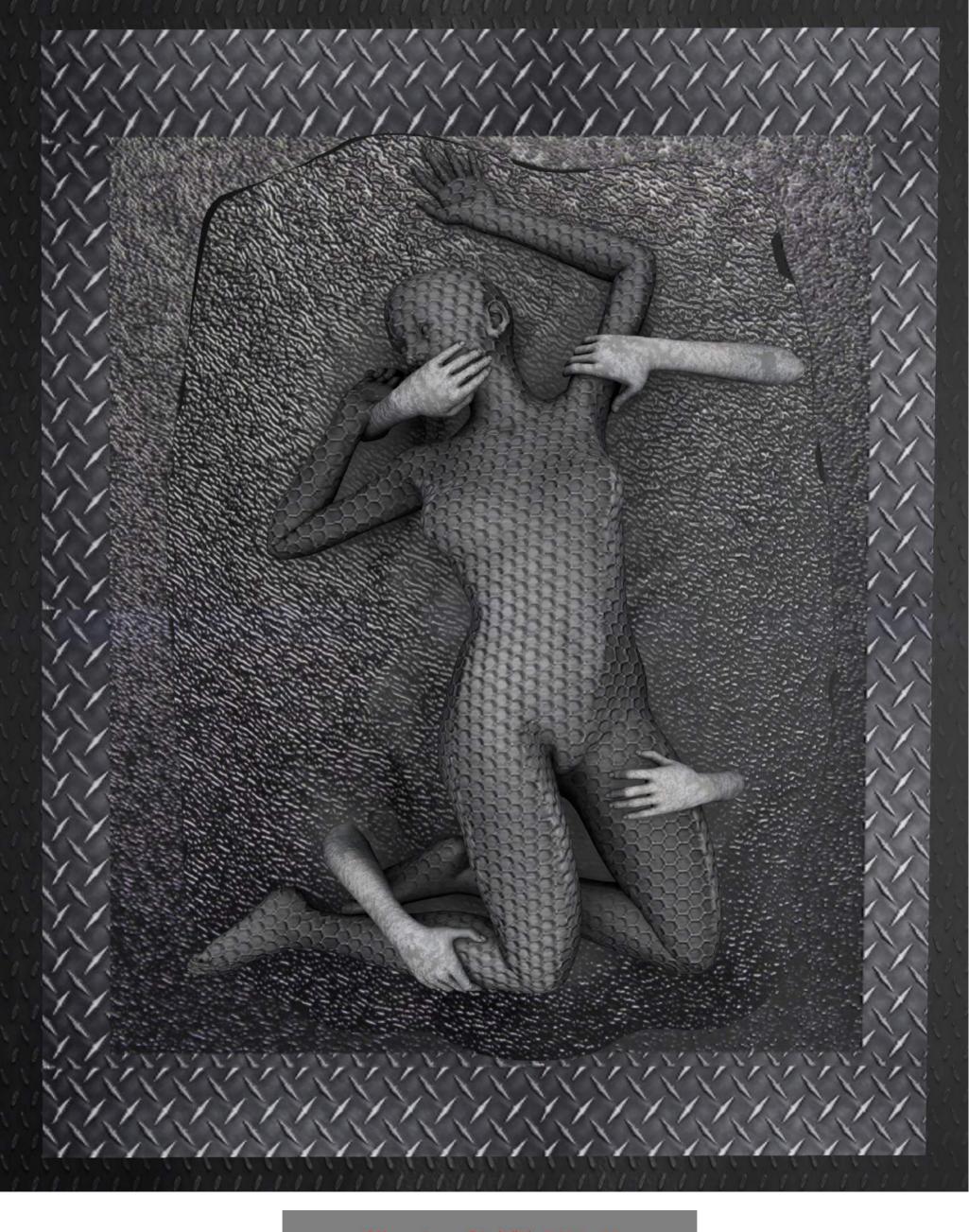
Dance me to the end of Time - Cybele Moon

piece of sculpture, eloquent in its spare simplicity, *Costrizione*. If you're shaking your head, mumbling to yourself, then this place is beginning to get to you. This is what I mean...everywhere you look, up, down, all around, there is something sure to grab you and not let go.

Everyone you turn, in every direction your eye wanders, you're treated to an endorphin rush of colors and textures, moody, bleak themes and head scratching silliness. Something for everyone? Probably not because, after all, this is by no means commercial art. This is as edgy as it gets.

Speaking of silliness, or maybe something wonderfully sublime, take in Corwin Lacourte's *HEXtraordinary Alien Abduction*. Real life galleries are still trying to figure out how to display a cow being beamed up into what, a table lamp? An alien spacecraft? Does it matter? The damn cow is gone! This isn't Kansas anymore. This isn't even the Lower East Side. This is something indescribably wonderful and you need to come see it to believe it.

I was lucky enough to find Lee1 Olsen in a quiet moment (he doesn't have many of those with his hectic schedule) and was able to ask him about his





gallery in particular, and the virtual art scene in general.

JM: Thank you Lee for taking the time for this chat. It seems that every time I come to the gallery, I notice something new and different, some walls rearranged, some exhibit space moved. Is that a deliberate mission of the gallery, or can you just not sit still?

LO: I love to keep rearranging the Gallery and always thinking of new ways to improve on it. Nothing deliberate, it just happens.:)

JM: I'm sure I'm not the only one who wonders where the name "Lundy" comes from. Will you share the answer with us?

LO: When I joined SL many moons ago, I wanted to call my land Avalon, but there already was an Avalon, hence Lundy, on the Isle of Avalon was born. The Lundy Group profile reflects that.



HEXtraordinary Alien Abduction - Corwin Lacourte

JM: You've watched the art community in SL evolve over the years. How would you describe its arc?

LO: The Art scene in SL started out slow. Starax got me interested in the



Untitled - Patrick Moya

Arts with his 3-D sculptures shown at Avalon Sim. Sadly, Starax left SL in 2006:

http://alphavilleherald.com/2006/08/po of_lls_smoke_.html. The arts in Second Life took a nose dive with the

world crash of 2008, but so did a lot of other businesses and services in Second Life and the real world. One of the best art galleries in SL was the Primtings Museum, founded and created by Ina Centaur in 2008. It



featured the top artists' works and was a joy to explore: http://primtings.com/. AM Radio was a great artist in Second Life, along with his AM Radio sims. A bunch of artists went into his sims and took photos or painted the scenes before his sims were part of history. I

managed to grab onto some of that art. Second Life arts took a tumble in 2011 when SL decided to quit supporting the arts as they used to. SL started charging standard land pricing for nonprofits like the arts and that caused a bunch of art galleries to fold. It was



The Untemptation of Adamant - Tallulah Winterwolf



Enslavement - PINK

in 2010 that Second Life formed the LEA and launched its first events in 2011, and that helped to support artists until LEA shut its doors in 2019. The art scene in Second Life probably resembles a roller coaster, with its ups and downs throughout the years, and so many great artists and beautiful galleries in all those years!

JM: I know the art community was rocked by the termination of LEA. How do you think it will respond to the challenge?

LO: After the closing of the LEA sims, a lot of artists and art groups have strived to fill the void and help support the arts in Second Life. I give all of them much credit!

JM: You definitely have an eye for talent. Do you have particular criteria for whether or not you're going to collect a particular artist or is it all by feel?

LO: I am not sure if I have any talent in the arts. The artists do all the hard work. I am but a messenger.

JM: What was the first iteration of the Lundy Gallery and when did it begin?

LO: I have no idea when I first opened Lundy as a gallery *per se*. I have always been drawn to art and collecting art for quite a while. I used to buy so many of Starax's *Hand Stand* statues that he asked me once if I were selling them. I was merely giving those statues out as gifts. When Second Life started dropping islands as much as continents a long way back in SL history, the "Eros" sim opened with a big gala. I gave one of Starax's statues to the owners and in no time, everyone was dancing underneath the statue. It being so big, it was a hit!

JM: There is a world-class air strip on your sim, chock full of exotic airplanes that you fly. I imagine you throw yourself into your flying with the same passion that you show to your art. If you can't bring the passion, why bother, right?

LO: You have a good point on the Lundy Airport, Jami! I watched Luke Flywalker and his "Hawks" Team do an airshow for a Burn at the Burn2 Playa in 2019 and that got me hooked on the whole thing. Since then, I converted part of Lundy into an airfield and a GTFO hub for planes, helicopters, boats, and barges to deliver their cargo. It's a lot of fun.

JM: You are quite a builder in your own right. The gallery is really an engineering achievement. How much fun do you have reorganizing the exhibits and constantly renovating the gallery?

LO: I have a lot of fun with the Lundy Gallery and do enjoy moving the art around and the gallery itself. Just last fall, I moved the whole gallery 2000 meters up off the ground to make room for the GTFO hub. And going to art events in Second Life showed me how the build itself, that houses the art, can be as beautiful as the art inside!

JM: Do you see the art scene expanding or contracting here? Are new and unique talents arriving every day, or is the virtual art world lacking new blood?

LO: After the demise of the LEA in SL, I have seen a big movement in the art world in trying to keep the arts supported. There are more art galleries opening up to the public and definitely more artists bringing their art and talent into Second Life along with the of art gallery owners organizations, such as HEA. The great talent of artists that are established in Second Life is keeping the arts from fading. Instead of lacking new blood, I also see new artists showing their art either by getting into art galleries or setting up their own galleries. There seems to be a lot of support in helping out new artists one way or another.

JM: If Linden Lab put you in charge of art in SL, what problems need fixing the most and how would you propose starting to address them?

If Linden Lab had put me in LO: charge of the arts in Second Life, then I would know that I am in a dream and would ask you to wake me up, Jami! I know better because I am but a humble person who enjoys the arts that Second Life has to offer. There are lots more people in Second Life way more talented to do that job, and I would be the first to step aside. I remember doing a tour of the Lundy Gallery with Mikati Slade some years ago and she was showing me the differences in the art frames and the importance that the frames, in texture and color, have on showing off a piece of art. That let me know at that moment that I had a lot to learn concerning art.

JM: Some virtual artists are now experimenting with taking their virtual art and selling it in the real world. Have you seen this happening and what future is there for this kind of commerce?

LO: I know of one artist who has done that exact thing and I'm sure that there are more! For an artist to experiment in art in Second Life and then be able to cash in on it outside of here, it sounds like they have a good thing going!

JM: Some artists are actually much better known and critically acclaimed in SL than they could ever hope to be in real life. It's an interesting dichotomy. What do you make of it? LO: It seems like it is easier to do art in Second Life as compared to the real world. Even a dummy like me can drop a prim and slap an artistic texture to it. That would be a bit harder to do at home.:)

JM: What are virtual artists doing too much of and what are they not doing enough of?

LO: I have no idea if artists are or aren't doing enough. I just enjoy what art is created and shared with the art community.

JM: Art Blue has made it his mission to preserve virtual art so that the great creations of SL artists are not lost. Do you envision a time when virtual art will get its due in real life galleries and museums? Will there be a blurring of the lines between virtual art and real life art?

LO: I agree with what Art Blue is doing and respect him for what he does. There is a lot of great talent in Second Life and to preserve the arts is a great idea. I think that virtual arts being presented in real life art galleries is a real possibility. Toysoldier Thor had a bronze casting made in 2015 of one of his SL art pieces and was sold with a limited amount of them made. That was big news in the art circles when he did that! The chance of the virtual and real world melding is closer

than most think. More and more we are seeing live feeds from Second Life into the real world, the distance between the two worlds is getting smaller all the time.

JM: Thank you Lee for this opportunity to discuss art with such an avid fan. All the best to the Lundy Gallery in the months and years to come!

There are people who have never visited an art gallery in their lives, and there are those who live in them. Whatever your background, whatever your tastes...you'll be dazzled by the magnificence of this awe-inspiring gallery and the devotion of one man's commitment to supporting, sustaining and growing the arts here.

If you have ever been curious about what's what in the virtual art world, and you think you'd be interested in seeing what all the fuss is about, then follow the bread crumbs to Lundy Gallery, but bring extra oxygen with you when you come. Trust me, you'll need it.



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photography jamimills

Zymony Guyot

Shadow Cabi

It never had to be this way

The paths to our madness were

Well lit, advertised, monetized, sanitized

And ever so decriminalized...

Every constant made variable

Common knowledge turned unshareable

Every cross to bear, unbearable

In our exile, we sleep
We were prepared to right the ship, to
mind the keep, to see things through
to trust again in maps ignored
Restore the truthfulness of true

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Will not be lobbied nor filibustered

Nor hacked, nor spun, nor lost nor won

It is every mother, father, daughter, son

A decency, a humanity that cannot be undone

Yet in our exile, we awake

We are prepared to claim this very air

And in every step that we must take

We'll not forsake
the humanity that got us there
we have not yet won but we are far, far from lost
and unlike those who cheapen life, who
shopkeep and landlord us

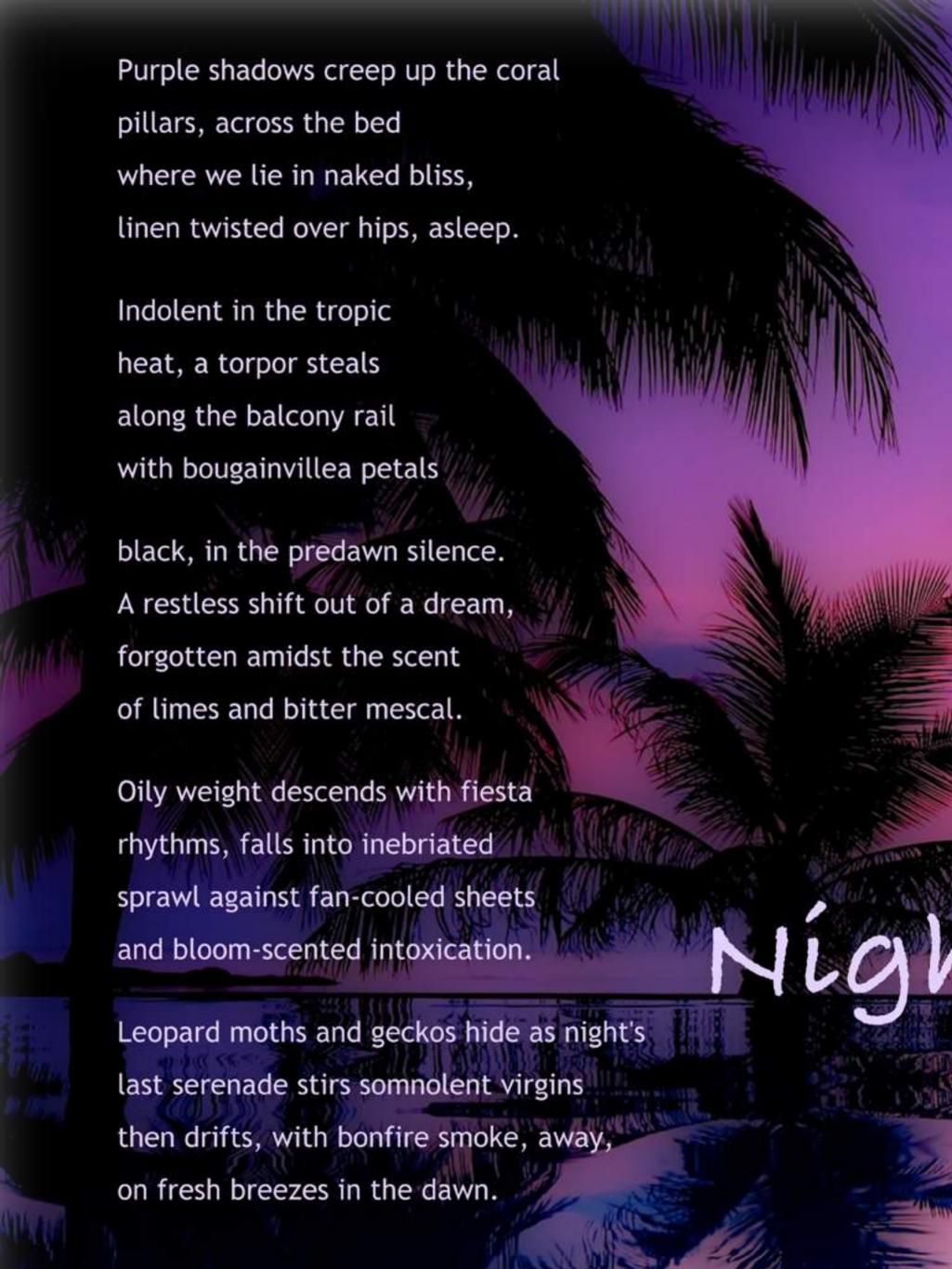
We do not confuse the momentary price of things
with it's eternal cost

And even in political properties will of the poor will foots the bear will and for the And still...

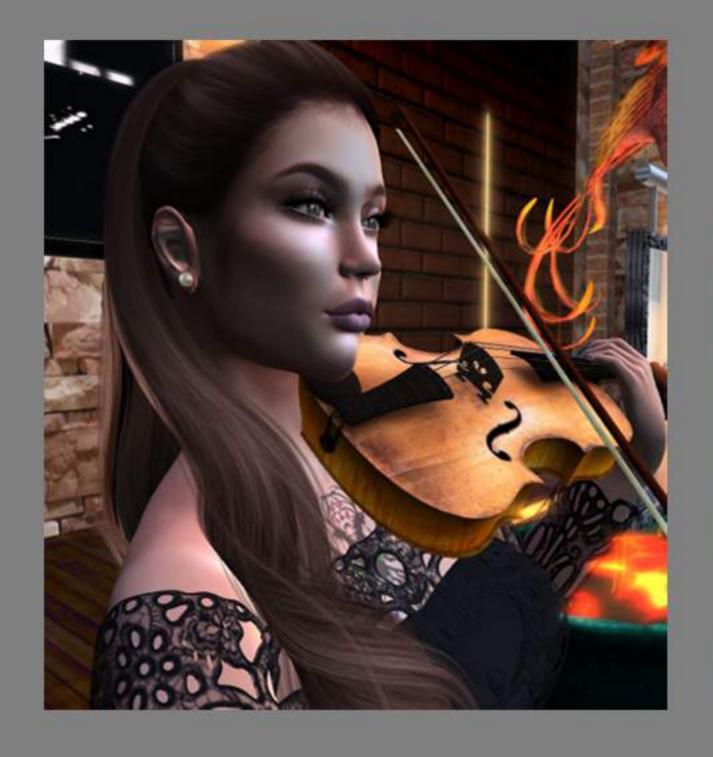
In our exile Our empate it comes from and we will in all we do and have keeps

....tomorro

n this fog of constitutional nonsense retense and moral offense god, the gods of will, the rich we pamper e kill, and everyone else who ill of the delusional, by the delusional e delusional e, we are strong thy, our hope, our light, our right om enduring wrong l see this arc of justice through o, it's all we ever knew nown all, all along w is a different song.



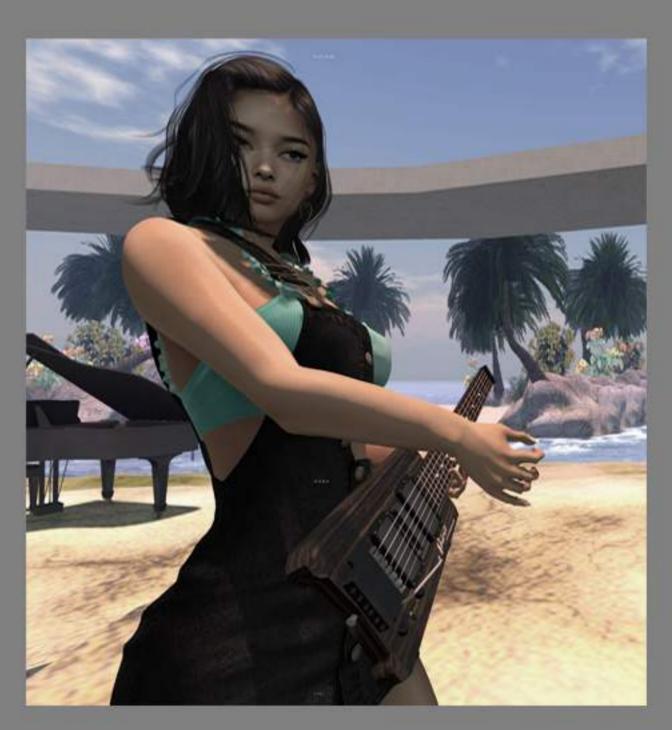






Tri The Story of Thre told by Lai





ad ee Instrumentalists ekbird Parx

Whether you're enjoying conversing with friends at home or dressing up to paint the grid red, chances are that music is a basic ingredient in your enjoyment of Second Life.

There's something for everyone when it comes to music and SL. Favorite club? Favorite DJ? Favorite live performer? You might be a habitue at a pub or have lists of internet music stations inworld, or you may have discovered the world of live music on Second Life.

Music is, arguably, best heard live. There are numerous Second Life performers who sing to recorded tracks, many who play an instrument and sing. And there is a small but exquisite group of performers who are strictly instrumentalists. This article concerns three extraordinary musicians who take time out of their lives, both First and Second, to entertain us with their talents: Mystelle, the guitar; Flyqueen, on the violin; and Tsunamijimbunn, Native American style flute, guitar and keyboard.

Mystelle plays guitar with a stunning perfection and an electric intensity that starts with the first note and only ends with the last. She began



learning music with accordion lessons at the age of seven, and picked up the guitar at age 10, and by high school she was playing in local working She has done numerous bands. recording sessions, instructed guitar and pedal steel, played concerts with world-famous stars, and played for a USA Vice President. Mystelle left the full-time music scene to enjoy a quieter life at home with her family, recording in her home studio and performing live in Second Life, where she brings to years of professional you her experience and unique a and expressive guitar style all her own.

When asked about her instrument of choice she says "I really only play guitar in SL. I have been considering doing some on my pedal steel but haven't yet. When I was gigging full-

time in RL, my main instruments were guitar, pedal steel, lap steel, and violin. Those are what I most often took to the gigs and played depending on the band and what the song called for. There were bands where all I played was guitar, or violin or pedal steel, as well as bands where I took all three of them every night and would switch between them according to the particular song. When I did a gig on any one of them, if they didn't already know, I never told them I played anything else. I was there as just a guitarist, steel player, drummer, violin player, whatever they hired me for. Now I'm concentrating on just guitar."

Mystelle comes from a very musical background. "My Dad built an electric guitar before I was born, made everything himself, no ready-made parts in those days. He made another for my Mom, and they would play guitars together, the man across the street supposedly used to play guitar on the radio, he would come over and play with them too."

"My Grandmother played fiddle and when she'd come to visit they'd all play, and I remember the music made me just jump and laugh, I loved it so much. An uncle got the bug from my Dad and built guitars, steel guitars, basses...another uncle built violins and classical guitars. I started with accordion lessons when I was seven

because the "big girl" down the street was taking them, so I wanted them too -- lol. It taught me to read music and some of the foundation of music theory. I wanted to change to electric organ but my parents would not buy or rent one, so I picked up my Dad's guitar and started fooling with that. When I found a couple of old Chet Atkins records in their collection and listened to them, I was hooked."

When asked how she found Second Life, she says "I found SL by accident. I had no idea that virtual worlds like SL existed or were even possible. In January 2007, I was searching online for a good webhosting service and in the search results was an article at businessonline.com about Second Life. The article focused on the SL economy, but just finding out that there was a 3D computer virtual world was fascinating enough for me, so I signed up. My old laptop could barely run it."

Mystelle has been performing in Second Life in total, for about nine years. "In the beginning, I didn't know there was live music in SL. I did some dancing, modeling, then learned about live music in SL. I worked as a hostess, then managed a jazz club while I thought about performing in SL. At that time, I was still playing live in RL with a 9-piece band; I'd been with them for 5-1/2 years. RL got busy and I left SL and deleted my account.

After a few months, I decided to come back but LL wouldn't reactivate my account unless I could tell them the date and amount of my last purchase and I had no idea, so I made another. I decided it was time to quit playing in RL, and try playing in SL. Safer, no travel and you can pretty much choose when you want to play. I did finally get my first account reactivated some years later too... this month is her 13th Rez Day."

Mystelle, like Fly, enjoys international aspect of her audiences. "I love that in SL I can meet and play for people from all over the world, from any and all backgrounds and that they don't even have to leave their homes to listen... don't have to go to some noisy club or pay for a show. What do I like least... I suppose the bad is that now and then there's a jerk but really not that often, and that's the same as in RL... everyone in SL is also in RL too, after all. Sometimes there will be someone who says something rotten about the music or insults someone. But I haven't had much trouble with that. When I do, I just think of all the wonderful people I've met here and the annoyance of an occasional creep fades fast."

When it comes to fun or memorable times during her concerts, she has this to say: "I used to have friends up on stage with instruments, being bandmembers, you know, for show only, as is pretty common in SL... And the girl on the drums didn't know to ADD the drumsticks, so when she wore them they took the place of her top. She was pretty frantic and ended up logging out. Something like that's happened a few times and people usually get a snicker out of it."

She continues, "Before I was playing shows, I was a hostess, then venue manager. Once, in the middle of hosting someone's show, I accidentally clicked the "remove all clothing" command the old SL viewer 1.23 had. I saw things starting to come off and I was outta there fast. Then I realized, where can I log back in, naked? didn't have any land then! But the most memorable times are when someone IMs me after the show and tells me they are having a hard time lately, or a bad day, or maybe they are very sick bedridden, and my playing brightened their day. That's the best possible reward and more than makes up for any negatives. I thank everyone who comes or ever came to any of my shows. It is a pleasure to play for you all and I'm honored anytime someone comes and listens. If my playing made you feel something or brings back a sweet memory, or picks up your day a little, that is the best reward, the best gift I could hope for. I wish you all the very best."

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Q: Because our readers are very tech savvy, what kind of rig are you playing through when you perform (instrument, compression, equalizers, etc.)? Don't hold back thinking your answer might be too nerdy.

A: "Don't hold back"...? Oh, you're going to regret saying that, lol. OK then, nerdy I shall be:) My setup is not fancy; there's no high-end studio gear, but it is effective, versatile and flexible.

The guitars first: Most often in SL, I play a 2013 Fender La Cabronita Telecaster Thinline. I have a few others I also play now and then. They are: a 1996 Hamer USA Standard, an original 1972 Fender Telecaster Custom, 2003 Warmoth custom Strat, 2001 Epiphone Emperor, 2000 Washburn J9VG, and a 2019 Yamaha APX-600 electro-acoustic. All are strung with D'addario EXL-120 strings.

The sound gear: Boss CS-3 compressor, ProCo RAT Distortion, Boss DD-5 Digital Delay, Digitech RP-255 digital multi-effects, Boss ME-80 digital multi-effects, Behringer Xenyx X1204USB mixer.

I just recently changed the setup to experiment with running the RP-255 and the ME-80 together in parallel, to their own individual stereo channels of the mixer. Here is the current signal chain:

- * Guitar > Boss CS-3 Compressor > ProCo Rat distortion > Mixer input Ch. 1 routed to ALT OUTPUTS 3 & 4, (3)
- > Boss ME-80 / (4) > Digitech RP-255
- * ME-80 stereo output > Mixer Ch. 5/6
- * RP-255 stereo output > Mixer Ch. 7/8
- * Boss DD-5 in mixer aux send/return loop
- * Mic > Mixer Ch. 3
- * Mixer Main Output > computer linein for streaming.

Computer audio output is sent to the mixer by USB. Anything the computer hears goes to the mixer, which enables me to play along with backing tracks played on the computer, or another SL performer's stream for dual-streaming,

Q: Who are your favorite RL artists and biggest musical influences?

A: In (roughly) chronological order: Chet Atkins, Hank Garland, Lonnie Mack, Johnny Rivers, The Ventures, Curly Chalker, Jerry Byrd, Buddy Emmons, Lloyd Green, Sneaky Pete, Larry Carlton, Roy Buchanan, Howard Roberts, Wes Montgomery, John McLaughlin, Al DiMeola, Joe Pass, Eric Clapton, Duane Allman, B.B. King, Jeff Beck, Amos Garrett, George Benson, Bonnie Raitt, Emily Remler, Albert Lee, Alan Holdsworth, Jennifer Battan, John Scofield, Gary Moore, Orianthi, Maddie Rice, Mary Halvorson, Susan Alcorn, and more.

Q: Where can our readers find out about your future performances inworld?

A: My calendar may be found at my website, here:

https://guitargirlmyst.wixsite.com/myst elle

I also send out notices to all the major SL music and event groups as well as my own listener group and subscribomatic group, about 25 minutes before each show.

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Here are some links about Mystelle:

ReverbNation:

https://www.reverbnation.com/myst4

Website

https://guitargirlmyst.wixsite.com/myst elle

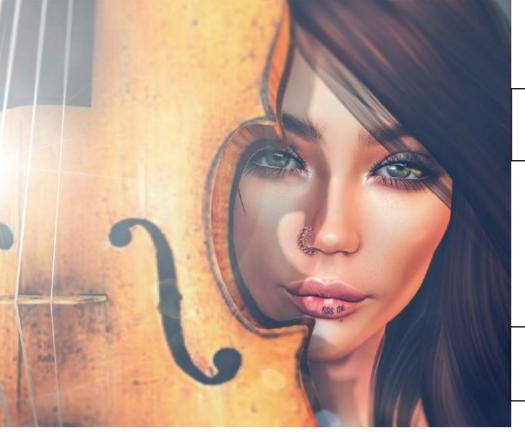
Facebook

https://www.facebook.com/myst.teri.7

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Flyqueen performs for us from Istanbul, Turkey, was found to have talent at the age of 8, when she sang in the school choir and was noticed for her "good ear." In the 8th grade, she was urged to apply to the fine arts high school, where she studied the viola. After finding that her hands were too small for the viola, she switched to the violin and graduated with a BA. On her own, and wanting to attend master classes, she gave private lessons in order to make ends meet. It was during this period of her life that she became influenced by friends to learn to play jazz-style, and while performing in a jazz bar, she was approached by a senior student who told her that she was "awesome for a beginner, keep working on it!" We reap the benefits of her hard work when listening to her play pop, soft rock, country, jazz, classical, and a little bit of everything else.

Her performances are bubbly and effervescent, with soaring runs and mellow vibrato, her violin playing mostly the melodic line. She enjoys knowing her audience comes from all over the world. Although most audiences are appreciative, some have



been "indifferent," with some venues allowing "fights, griefers... once while playing I was ejected from the stage into the sea!" But Fly played on and finished the concert. "I like to share my music with people who love listening to the violin. Please," she says, "don't fight, play music."

In addition to the violin, Fly plays the piano, flute, and ukulele.

Here are some links to all things Fly:

https://www.facebook.com/flyswingsto liveviolin/?modal=admin todo tour

https://soundcloud.com/user-603193928

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Q: Which musicians have influenced you the most?

A: * Stephane Grapelli

https://www.youtube.com/watch?v=S4 kf5aU1Wtg

- "The father of improvisation on violin." FLY
- * Itzhak Perlman

https://www.youtube.com/watch?v=jlp 67BlkomA

- "To be a musician, it's almost like to be a magician." Itzhak Perlman
- * Janine Jansen

https://www.youtube.com/watch?v=xs EvfBlQakI

- "Janine Jansen is the name of passion on violin." FLY
- * Hans Zimmer

https://www.youtube.com/watch?v=yCX1Ze3OcKo

- "If somebody tells you that there's a rule, break it." H. Zimmer
- Q: Okay, Fly...same question for you what's your rig look like?
- * A hand made violin over 60 years old, exact date unknown.
- * Apple Mac Mini
- * Presonus Audiobox iTwo
- * Presonus Microphone M7
- * Presonus Headphones HD7
- * Focal Studio speakers

Q: Where can our readers find out about your future performances inworld?

A: * secondlife:///app/group/25fad146-1b29-8a9b-0b3c-439cb7b493fc/about

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Tsunamijimbunn's

TSU) soothing rhythms harmonic chords will lull you to sleep after a hard day, or make you dance exhilaration. His music original; he writes and performs all backing tracks. His "transcendental aural soundscapes" take you on a journey combining guitar and keyboards, laced with percussive sounds and the calming airs of the Native American style flute. He has over one thousand videos of SL and performances First Life on youtube.com, says "My and musicianship grew along with my knowledge of computers and synthesizers."

He started at age 16, spending three years on guitar lessons from which he didn't learn much, going through one semester of piano. With the advent of PCs, he began to write and produce tracks through a MIDI synthesizer, along the way learning different percussion instruments such as the udu, a Nigerian hand drum. He had been playing the guitar for 30 years



before he picked up the Native American style flute, a simple wind instrument played on a minor pentatonic scale. "Playing from the heart is what Native Americans call the improvisational aspects of the instrument," he says.

Tsu has been performing a live internet show for over ten years. three years ago, friends urged him to join Second Life to perform. "I play mellow instrumental music, it's all improvised, mostly original," he says.

As to his SL concerts? "I've made the rookie mistakes," he says. "I forgot to turn the stream on. And a show where there was a griefer? That will bring everyone together in unity against him, and that's a show you're not going to forget."

Links for Tsu:

http://jimtzu.com

https://www.youtube.com/user/jimTzu

Q: Now it's your turn to describe the

- * Native style flutes are handmade wooden instruments, each tuned to a different key, made out of different woods.
- * Acoustic guitar is Babicz Identity, Electric is Squier stratocaster.
- * Mic for the flutes is Rode NT1-4 which is plugged (along with guitars) into Soundcraft MFXI mixer, where a Strymon Dig delay unit is inserted as an aux, which is connected to an old M-Audio Delta 44 interface connected to my PC.
- * In the computer, the signal goes thru MidiGuitar software which i use as a vst host.
- * The guitar signal gets processed by Guitar Rig and other effects.
- * Both the mic and guitar can be run thru a Valhalla Shimmer reverb.
- * Then after all that the signal goes to the stream which is BUTT (Broadcast Using This Thing) software into Second Life.

equipment you perform with.

A: OK. You asked for it:

Q: Where can our readers find out about your future performances inworld?

A: They can join my group or Tsuscribo or my calendar is http://jimTsu.com/second-life

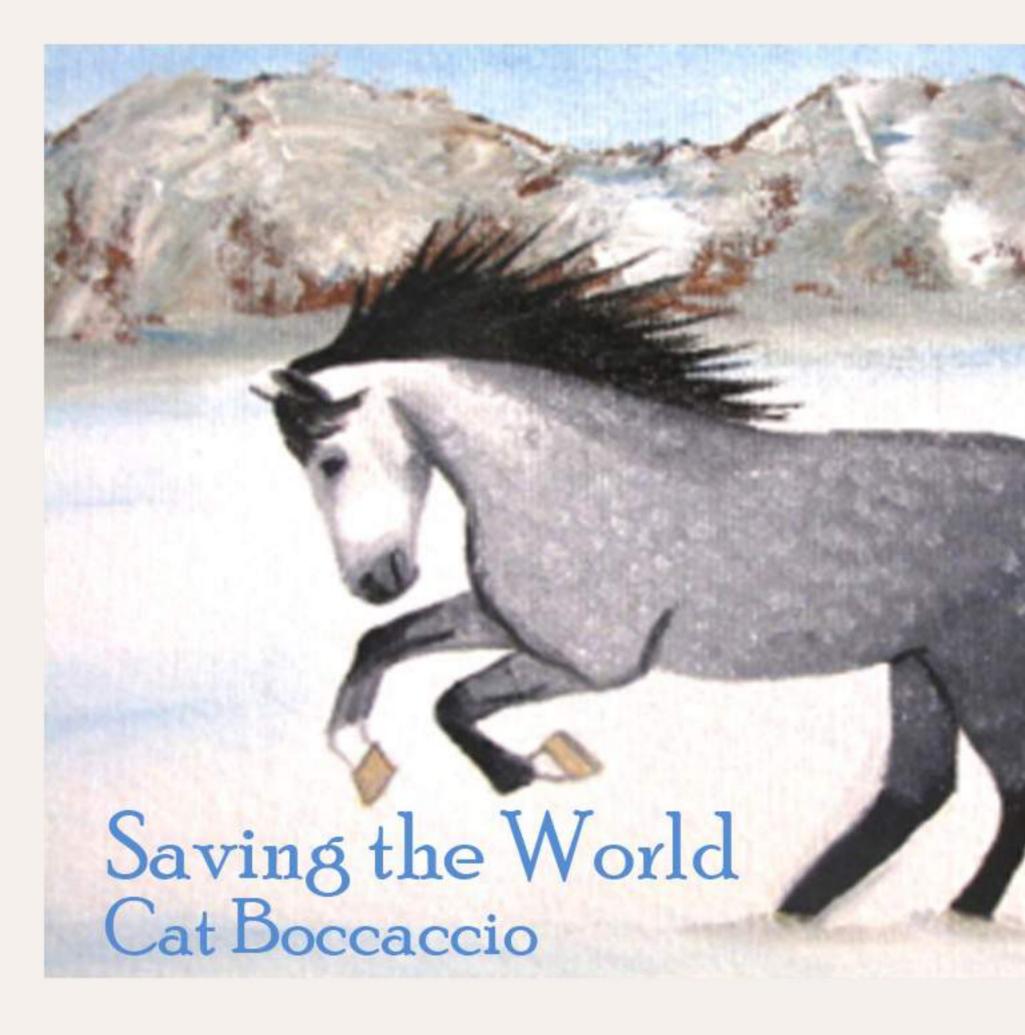
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Second Life is a rich playground for those of us who enjoy music. Live music may already be a favorite passion; if not, dive in! And don't forget to tip!

Other Instrumentalists performing in Second Life:

Chocolat Black, saxophone
Joaquin Gustav, guitar
Voodoo Shilton, guitar
Xander Nichting, violin
Rulie Cisse, piano
Trowzer Boa, saxophone
Al Hofman, guitar
Michi Renoir, piano
Bono Fouroux, guitar
JeanPaul Roelofs, keyboards
Lightsight Braveheart, guitar
Chicagosax, saxophone

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I awoke in the new year to the sound of a wood thrush trilling its morning greeting from the forest. A tray of hot tea and toast, with fresh butter and strawberry jam, awaited me on the bedside table.



When dressed, I took to the stables, where my horse, a dappled grey, his hot breath frosty in the cool winter air, awaited me, brushed and saddled. He nodded to me, and my gloved hand felt his soft snout, and he took the apple from my palm.

We rode as we usually did, athletically and passionately on the journey to the copse at the top of windy hill, where I dropped the reins and allowed him to nibble on frosted grasses, while I set up my easel and painted, for the hundredth time, the valley with the green river, now, today, bordered with dark leafless lime, oak, and birch.

Our journey back took the long route, leisurely skirting the green river, startling a young stag,

Gordon greeted me by the fireplace, a smile on his ruddy face, as usual, and as was right for a man so deeply content.

He bowed slightly, and in a few minutes he joined me in the carriage for my ride to town, in silence, as we preferred.

[&]quot;The carriage is here," he said.

[&]quot;Time to go save the world?" I asked.

[&]quot;Yes ma'am."

[&]quot;As long as I'm back for classes," I said.

The Black Hole



by GameC.at

"Everyone carries the virus."

There is no doubt. The tests show it. Dr. Mick Tasun says, "We just don't know when the effect will happen."

I ask, "What about me?" He looks puzzled as if I did not listen to his words. I then say, "I don't believe in the Black Hole. I believe in nothing. I am an AI."

He shakes his head, "Your brain has a biological component - - you carry the virus."

We both know this, but it looks like I should explain. "When there is a question of religion, then I am hard-coded; no one can convert me. I will not believe in the promises of the Black Hole."



Dr. Tasun seems to think, looking at me. "Inside you there is the Brain of Art and this guy was very deeply caught by religious questions. I am not so sure of it, but I think you will be the very next taken by the Black Hole. The virus has reached phase two and your brain temperature has risen to

37.4 degrees. You start to believe."

"I don't feel anything - - nothing wrong in me, believe me," I say and turn pale. I said believe me. I never said this before.



Dr. Tasun starts the Voigt-Kampff machine. I take the seat and look through the ocular. I know all the phrases. I can't fail. The ocular emanates a blue light into my iris. The light fills the Brain of Art.

"One hour, 10 minutes, 25 seconds," Dr. Tasun says. That's the duration of GMO & DENSE. Distances filling my brain. I travel to the Black Hole. "There will be an important announcement," Dr. Tasun says.

"Is that what you want?" Art

asks me, reading the announcement.

I say, "Capture This. Right now." https://www.youtube.com/watch?v=E8xRDzzzj k&feature=youtu.be

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Passion Flowers by rakshowes

Beneath in wooded shade, cool moistened airs a'stirring wild Sage,

Earthen damp, a mossy bank, gnarled trees in lazy wizened age,

Arboreal, enchanted and serene,
Sunshine warm and sleepy green,
A perfect place unknown, unseen

Flower brings his Flower in warm scented airs of Pine,
Trees now shy, fixed in space avert long faces from the vine,
Soft earth yielding, Alien Flowers large and pink and round,
Stems pulled tight, unwilling trunks, now so tightly bound,

The Bee's eyes wide. Over now the flight....

Pink Flowers large and fertile in the strangest dance of love, The trees behold this act from lofty views above,



The nectar flowing, a moistened pool, inviting to the lover's reach,

A passion fired, petals wide, a lesson now to teach.

Nectar plunged, petals bruised, silent moans, Alien screams, A Passion Flower! - Hot seeds dispatched in flowing dusty streams.

And now the gentle cooling airs brushing silken flesh,
In mossy bank lost seeds drift down so very warm and fresh.
Trees released from bondage, two Pink Flowers fall as one,
Petals stained by mother earth and sap and dew, and dung,
Crushed Sage around the stems of love snake like on the
ground,

Witness; outraged Sage re-grows, evidence un-found.

Arboreal, enchanted and serene,
Sunshine warm and sleepy green,
A perfect place unknown unseen
Impassioned lovers, never been...



Dearstluv Writer

SEEKER

Spiritual world...

With falling stars and rising brilliant sunbursts.

paths entwine... in curious varied courses..

bringing knowledge..to a wanderer...Such as I.

And wantingly, my gentle quest inspires

a long and lengthy journey.

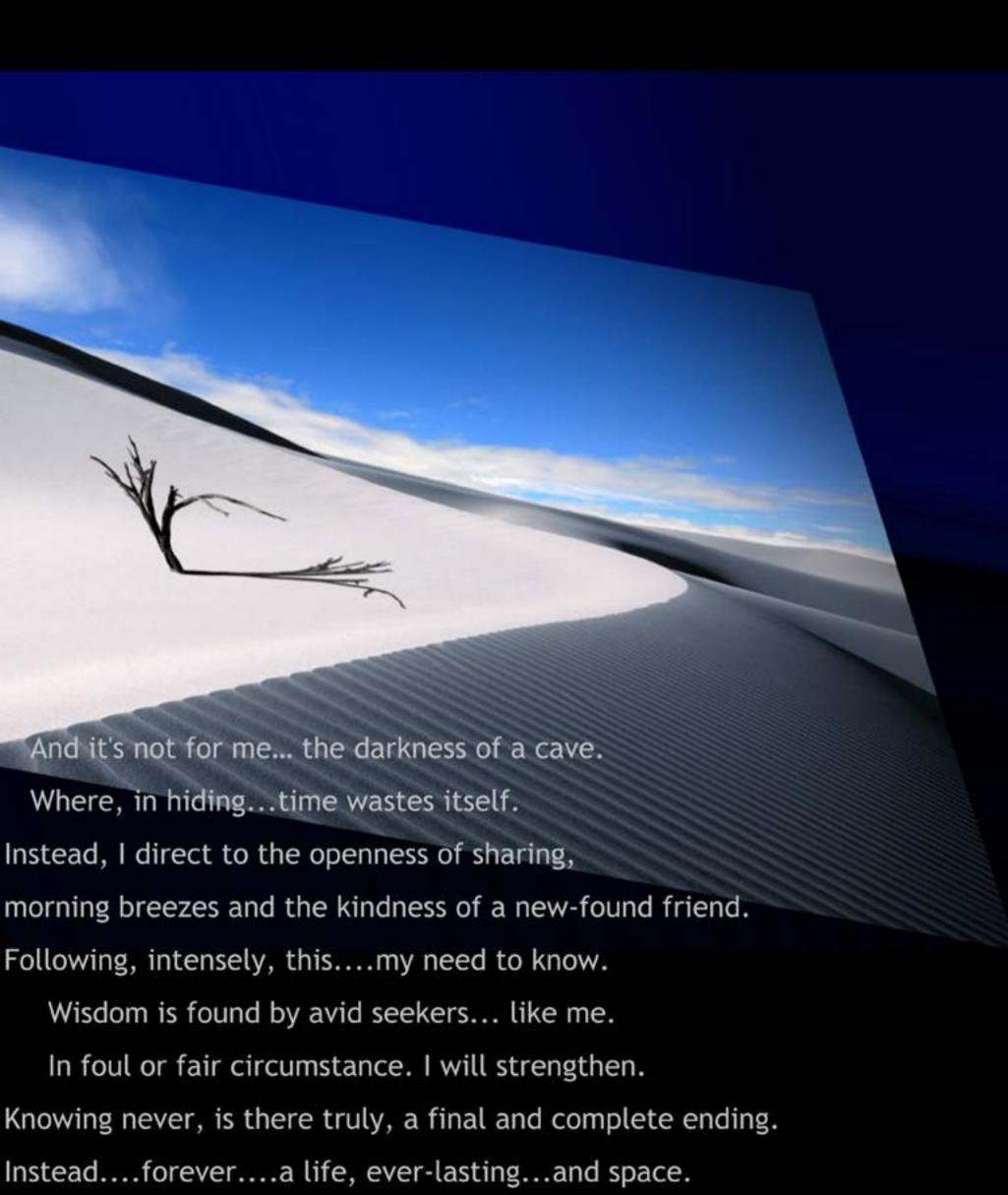
Earthly ground...

Surrounding me with cattle, on a thousand hills, quaint towns, and busy cities....

People of color and personality contribute towards my advancing worldly wisdom.

Inspirational and opinionated thoughts share of emotional attachments and love.

Motivating further...these....my explorations.



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